curved lines apart from circles unless they were conditioned by the curved surfaces of the objects on which they were engraved, as was the case with Figure 187*a*.[1]

A few bone carvings, all very crude, are illustrated in Figures 125, 126. The only naturalistic forms are the bird figures attached to the needle-case in Figure 95. Among a child's toys was a figure of a loon carved from antler, and a tiny antler box with wooden bottom that represented the bird's nest (Figure 188).

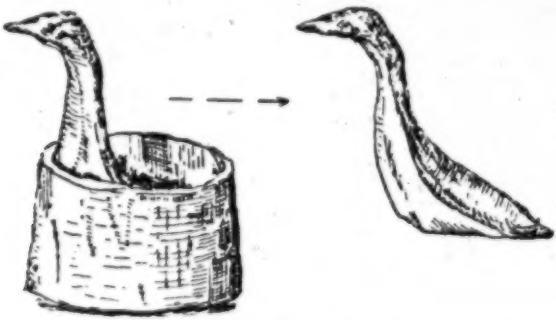

Figure 188. Bone carving. IV.D.605. 1/1.

Noticing that children frequently outlined with their knives, in the hard snow, figures of human beings or their clothing, I distributed a number of notebooks and pencils and asked both adults and children to fill them with sketches. The new pastime amused them, and they quickly furnished me with about a hundred drawings of men and women in which the faces and hands received far less attention than the details of the tattooing and clothing. Those natives whom I watched began indifferently at the shoulder or the foot, and moved the pencil back and forth in every direction with no more dexterity than we expect from a 2 or 3 year-old child, and the results (Figure 189) were not dissimilar. Their drawings of animals such as the caribou, every part of whose anatomy was as familiar to them as their own, were even cruder; and how a map could indicate the geographical features of a country seemed beyond their comprehension. Evidently the sketching of scenes, like writing, was a totally new concept to them; yet I cannot believe that they lack talent, or that the second or third generation from today will not show as much proficiency in drawing as other Eskimo.

### KNOTS

The Copper Eskimo made use of several different kinds of knots, all, except perhaps one, familiar enough to Europeans; but whether they had special names for them I did not discover. To finish off the end of a braid of sinew, or knot the end of a line, they used the common thumb knot; the "figure of eight" appeared to be unknown. Two lines were generally joined by the reef knot, but if one had a loop at the end a single sheet bend was employed. The loop itself might be made in two ways, by cutting a small slit in the end of the sealskin thong and passing the other end through it, thereby producing a kind of slip-

[1] A pair of men's outer trousers, collected by Captain Collinson at Cambridge Bay in 1852 and now in the British Museum, is decorated with a "column" of silhouettes, the only instance I have seen of this design.

[TEXT CONTINUED ON PAGE 148 ]